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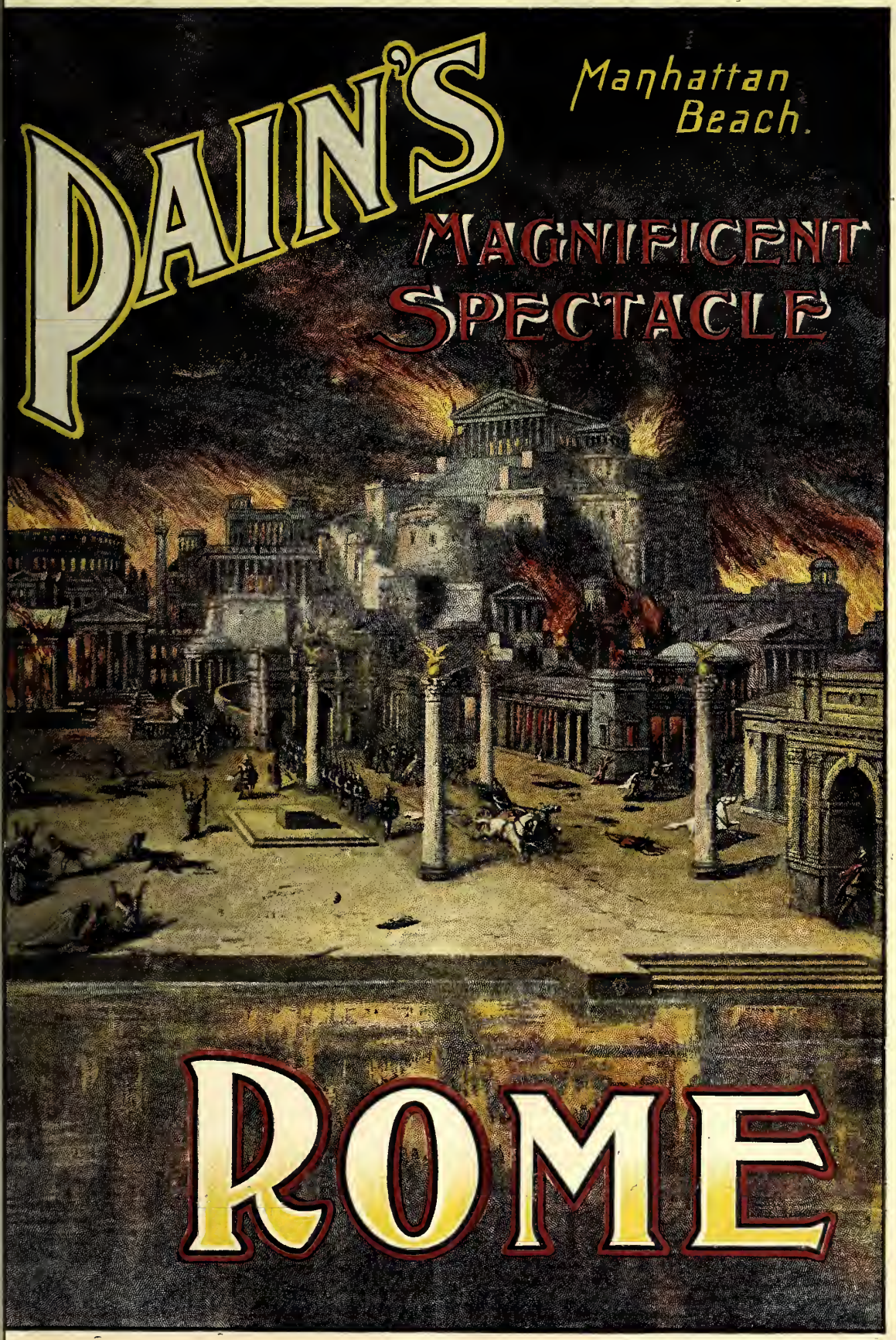

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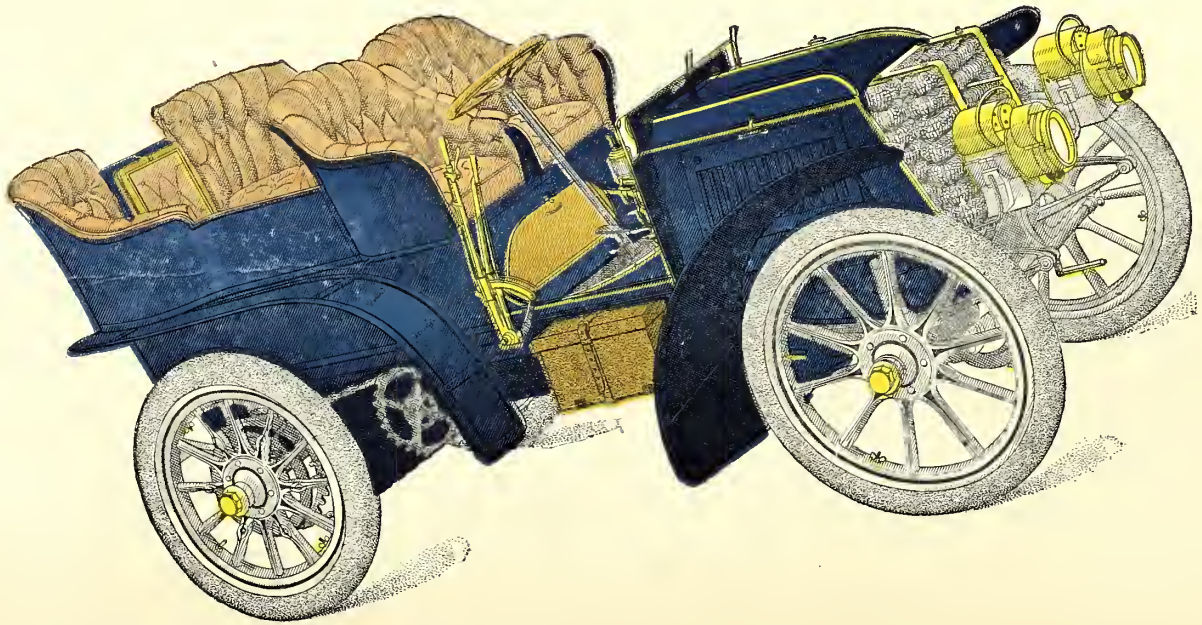

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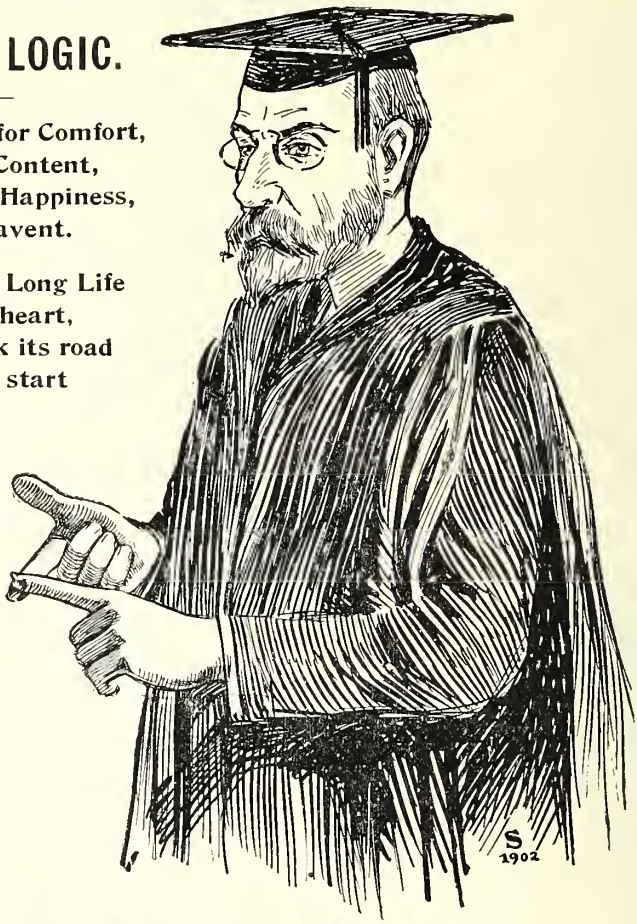

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PROGRAMME OF

PAIN'S MAGNIFICENT SPECTACLE

ROME.

CHARACTERS REPRESENTED IN THE SPECTACLE.

NERO, Emperor of Rome.
PETRONIUS, Arbiter Elegantiarum.
TIGELLINUS, Prefect of the Praetorian Guard
SENECA, Nero's Tutor and Philosopher.

Programme continued on second page following.

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PROGRAMME.—Continued.

LUCAN, a Poet.
DIODORUS, Singing Teacher.
PAULUS, an ala Christian Priest.
DIONEDES, a Centurion.
SPARTACUS, a Gladiator
POPPEA, Empress, Nero's Wife.
CRISPINILLA, Leader of the Bacchanalian Dancers.

Pagan Priests, Soldiers, Lictors, Soothsayers, Snake Charmers, Prisoners, Captives, Slaves, etc., etc.

Programme continued on second page following.

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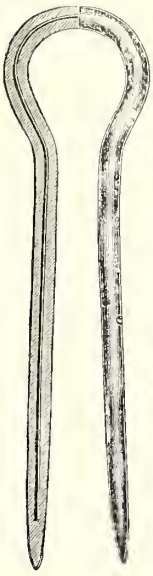

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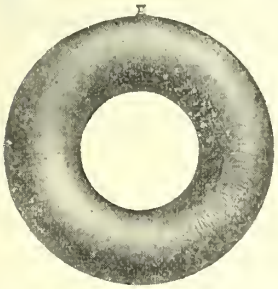
PROGRAMME.—Continued.

INCIDENTS AND FEATURES OF THE SPECTACLE.

Rome, before its destruction by Fire.
The Appian Way and its Sights.
Transfer of War Prisoners and Captives.
A Roman Street Scene.
Nero and Companions in Drunken Frolic.
Persecutions of the Christians.
Nero's Gorgeous Aquatic Display.
A Floating Palace.
The Imperial Barge.
Nero and Poppea on the Water.
Priests of the Pagan Temple.
Nero Sings.
Bacchanalian Revels and Dances.
A Roman Holiday.

Programme continued on second page following.



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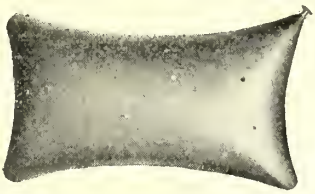

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PROGRAMME.—Continued.

Triumphal Procession through the Streets.
The Circus Maximus.
Nero and Poppea Witnessing the Olympian Games.
Sports of the Arena
An Unexpected Interruption.
Christian Martyr and Pagan Emperor Meet.
The Cross Stricken to Earth.
The Burning of Rome.

At the close of the Spectacle

PAIN'S WONDERFUL FIREWORKS

with change of Programme nightly.

The audience is requested to remain seated until the finale

Bouquet of Rockets

which closes the entertainment.

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Have You Been There?

The Burning of Rome.

AN EPISODE OF THE REIGN OF NERO.

Compiled from Various Sources

...BY...

RICHARD NEVILLE.

ROME, the greatest city of the world at one time, is the subject of this summer's spectacle in Pain's Open Air Theatre at Manhattan Beach. The particular period selected for illustration, is during the reign of the notorious Nero, whose name will live in infamy until the crack of doom. As a finalé to the spectacle, the Burning of Rome has been selected as a fitting ending on which to drop the curtain on the career of one of the greatest human monsters of history, though his tragic end in reality was not brought about until years after. He died in A.D. 68, in the thirty-first year of his age and the fourteenth of his reign. The destruction by fire of the ancient capital of the old world, rich in every external evidence of outward show, the admiration and envy of the world so far as building, monuments, statuary, public roads and every display of art that human skill could conceive and execute to claim admiration, occured about the tenth year of his reign.

Ancient Rome was the marvel of the world. The Eternal city, so called by writers, was originally one of these small communities comprised in a walled town with a little adjoining territory. It was modelled pretty much after those of the ancient Greeks. The Greeks lived entirely in such communities and towns which were, as a rule, independent of each other—self subsisting and self governing. Federations and Empires they regarded as violations of the spirit of independence which they encouraged, nurtured and cherished. They never grew or wished to grow into a nation and be united by political bonds. In Italy, it is true, this passion for authority was less strong, but it was not altogether absent. Leagues or federations for the mutual support of a group of towns were not unkown.

In the early dawn of history we find this city on the banks of the Tiber in league with other cities adjacent to it. In course of time it won a position as their leader and subsequently its champion. When any of these little towns rebelled against the increasing power which was fast making itself evident, they were promptly put down with a firm hand, and Rome thus early began to be a

Libretto continued on second page following.

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LARGE SIZE 15¢

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20 Fronts	A Handsome Leather Cigar Case, Either Size.
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mistress whose will the neighboring cities willingly obeyed. As time grew older some of them were absorbed into her own body politic; others were left to govern themselves in their own way; but all had to do her fighting for her as she gradually increased her sway as well as her dominions. In course of comparatively little time, Rome had overcome all the people of Italy up to the Po. They were treated in different ways, but whatever their political status,

they all had to supply soldiers for the Roman legions. Thus this wonderful city advanced steadily and grew into material strength. Whenever she became victorious she took lands from the conquered, a practice not unknown and followed even in our own day. A little later on she began to build fortified towns, placed in them

Libretto continued on fourth page following.

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KEY TO THE SPECTACLE OF PAIN'S "ROME."

A—**Temples of Castor and Pollux,** in mythology the twin sons of Jupiter (Zeus) and Leda, wife of Tyndarius, King of Sparta. They were worshipped as dieties by the Dorians.

B—**Temple of Saturn,** the god of agriculture and vegetation. His festal day occurred in December, with harvest home observances.

C—**Arch of Septimius Severus** Lucius Septimus Severus was born in Africa, A. D. 146. Died in Britain 211. Roman Emperor 193-211. The arch still exists.

D—**Greek Market.**

F—**Arch of Imperial Stables.**

G G G G—**Four Columns of Victory.** One still standing.

H—**Forum Romanum.** The most important of all the public squares of Rome.

I—**Rostra of Julius Cæsar.**

J—**Viaduct** from the Forum Romanum to Capitoline Hill.

K—**Temple of Vespasian.** Titus Flavius Sabrius Vespasianas, born of humble origin, A. D. 9. Roman Emperor 70-79. Died 79.

L—**Little Temple of Vesta,** the goddess of the hearth. One of the oldest of mythical dieties.

M—**Walls and Cliffs of Capitol.**

N—**Temple of Jupiter,** the supreme diety of the Romans. Capitoline Hill was the centre of his cult, and he had the title "Optimus Mescimers" (Best and Greatest).

O—**Senate House.** Scene of the death of Caius Julius Cæsar, March 15, 44 B.C., at the hands of Brutus, Cassius and others.

P—**Halls of Justice.**

Q—**Imperial Residences on Palatine Hill.**

R—**Temple of Venus,** the goddess of beauty and love.

S—**The Old Arena.** Constructed of wood and stone; destroyed by fire by Nero.

T—**Aqueduct** for leading water to arena to flood it for acquatic games, etc.

U—**Column of Victory.**

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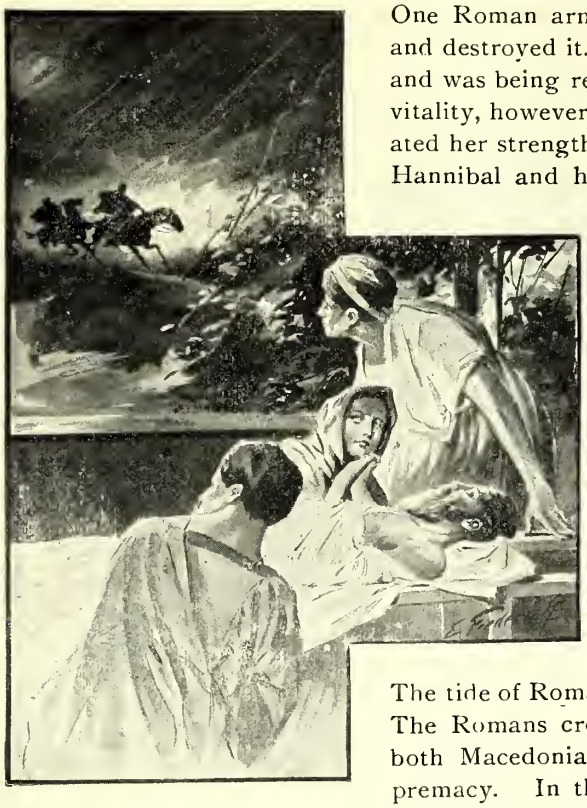
HAVANA CIGARS.

SMOKE!
E. REGENSBURG & SON'S
HAVANA CIGARS.

a Roman or Latin population, and connected them with herself by military roads. After a long struggle with the Phoenician city of Carthage, in the course of which she learned the art of naval warfare, she conquered the islands of Sardinia and Sicily, the natural appendages of Italy. It seemed at that time as if her downfall was near and the power she wielded so successfully for a time was about to come to a close.

In the sixth century of her existence, two hundred and fourteen years before the coming of the Saviour, Hannibal, the Carthaginian, the greatest military genius of antiquity, determined to dispute the spread of Roman power. He invaded Italy from Spain bent on its destruction. One Roman army after another he encountered and destroyed it. Seemingly Rome was doomed and was being reduced to the last gasp. Her vitality, however, was marvelous. She recuperated her strength. For fourteen years she held Hannibal and his army at bay, and eventually forced him to retire from Italy. Not content with this the armies of Rome followed him into Africa; broke the power of Carthage there; wrested from Carthage all her possessions in Spain and added them to the dominions of Rome. In vain Hannibal tried to stay the tide of Roman victory but without avail. Vainly he endeavored to enlist the King of Macedonia to unite with him to break down the war power of Rome and failed. The tide of Roman conquest swept steadily on. The Romans crossed the Adriatic and in time both Macedonia and Greece conceded her supremacy. In the year 146 before Christ, when she razed Carthage to the ground, Rome was the acknowledged arbiter of all the people living around the Mediterranean Sea, and twenty-five years later she was mistress not only of Italy, Spain, the Carthaginian territory in Africa, but also of a considerable portion of Asia Minor and of a vast territory in what is now the South of France.



The wonderful growth of a single city into a vast empire is without a parallel in the history of the world. This brief resumé of the rise and progress until Rome became mistress of the world, brings us to that period when she had reached her zenith and when the hour of her decay began to make itself evident

Libretto continued on second page following.

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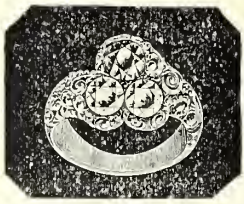

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Remember we have no connection with so-called installment houses and have only one price, cash or liberal accommodation.

We have no collectors to call on you and advertise your private business, but an **Entirely New Credit System** to suit everybody. If inconvenient to call, write, and our representative will meet you at your command.

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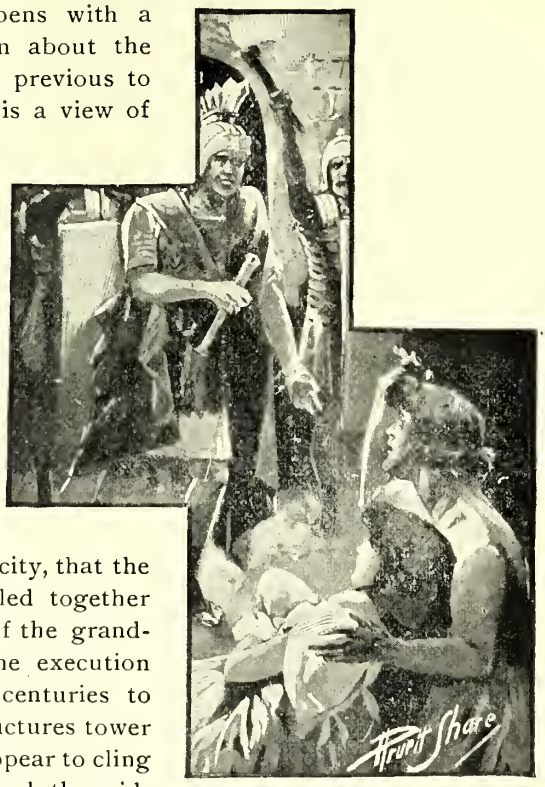
Opposite Matthews.

in the dawn of a new civilization. Rome, as she is presented in the Spectacle, Mr. Pain offers to the public this summer, is the Rome of the profligate Nero, the last of the Cæsars. The family of the Cæsars is descended from one of the oldest and purest Roman stocks. It was one of the many truly Roman characteristics of its great scion, that he set high value on his noble descent. The Julii believed or affected to believe themselves to be descended from Ascanius or Julus, the founder of Alba Longa, the son of Æneas, and grandson of Venus and Achiles, and thus carried back the legend of their origin, to a period long before the foundation of Rome itself. Nero regarded himself as divine, and the equal of the Gods.



The scene of the Spectacle opens with a general view of imperial Rome, in about the tenth year of Nero's reign, and just previous to its being destroyed by fire. There is a view of the streets and squares, crowded with the populace, made up of freedmen and slaves, captives, gladiators and soldiery. Crowds of idle people are to be seen on all sides, assembled among the columns, telling and listening to the gossip of the day; watching the noted people carried by on litters. Others are to be seen wandering about among the shops, bazaars and market places to satisfy idle curiosity or making purchases. So densely built is the city, that the buildings and columns seem huddled together yet with a magnificent suggestion of the grandeur which had stamped itself on the execution of a conception which had taken centuries to consummate. Here and there structures tower above each other. Some of them appear to cling to the walls of the capital. Through the middle of the market place and along its side, flows a tide of people. Under the arches of the basilica of the great Julius Cæsar, men, women and children are seen passing and repassing. On the steps or close by to the pillars of Castor and Pollux, groups appear to be resting. About the temple of Vesta, the same river of people flows by. The capital looms up prominently and at its side, as if part of it may be seen the Temple dedicated to Jupiter. The scene is one of life and activity. Palaces, temples, triumphal arches, pillars, statuary, columns and gardens every where meet the eye. Hawkers selling their fruit ; venders peddling their drugs and nostrums ; fakirs.

Libretto continued on second page following.

SMOKE!
E. REGENSBURG & SON'S
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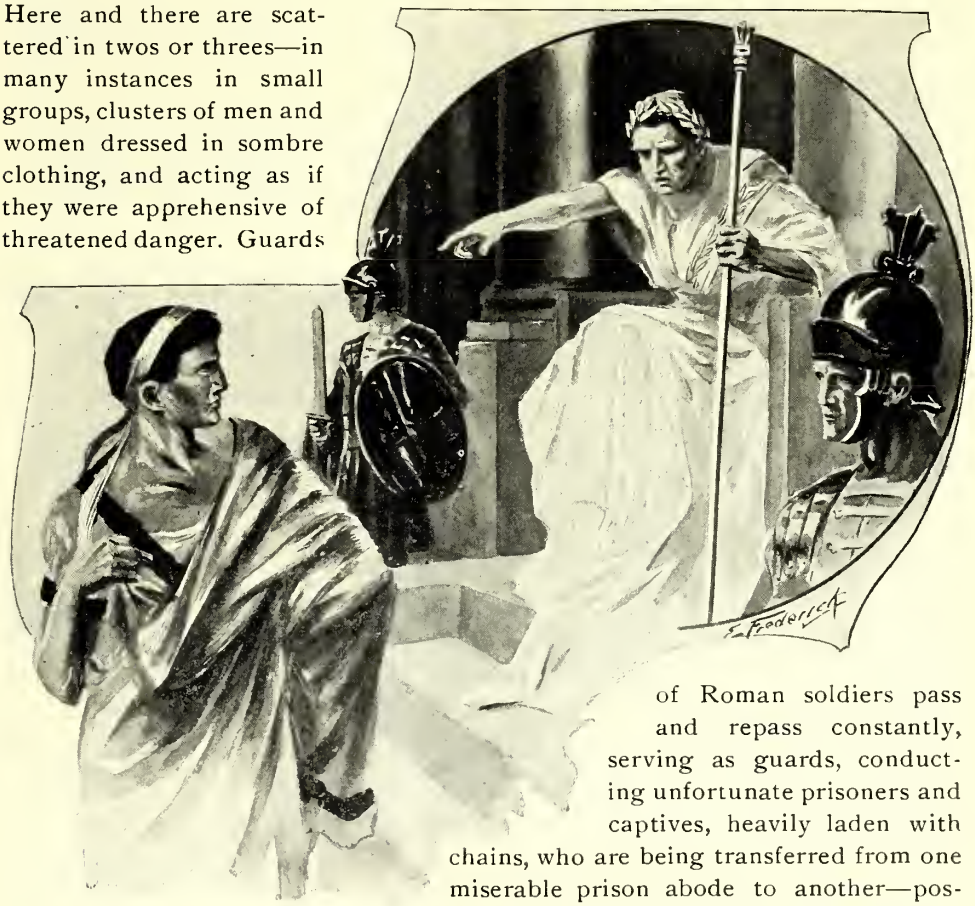
plying their impositions, soothsayers prognosticating the future of the gullible; interpreters of dreams—the same old story of life, then as now, and a story that will continue to the end, until time shall be no more.

At one part of the scene, may be noticed slaves drawing water from the lake, and bearing it to the artisans, employed in the construction of edifices in course of erection. In another section are to be seen men at work on the carving of great blocks of stone or moving them. Vehicles of various kinds are constantly passing and repassing. Here and there are scattered in twos or threes—in many instances in small groups, clusters of men and women dressed in sombre clothing, and acting as if they were apprehensive of threatened danger. Guards



of Roman soldiers pass and repass constantly, serving as guards, conducting unfortunate prisoners and captives, heavily laden with chains, who are being transferred from one miserable prison abode to another—possibly still more wretched, or perhaps being conveyed to the dungeons, into which they are thrown or led to the wild beasts. Occasionally some of these unfortunate, maddened to desperation by their treatment, or the dread of that which may ensue, endeavor to break away from their guards and pay the penalty of their mad resolve with their lives.

While this busy scene is in progress, the sound of voices is heard off the scene. It seems to be one of merriment, revelry or riot. The attention of those present is attracted by it. They turn in the direction from which the voices

Libretto continued on second page following.

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come. In wild, noisy, drunken debauch, a party of gayly dressed young men, fancifully decorated as if masquerading, dash on the scene. A troupe of Roman soldiers, under the command of a centurion, moves quickly towards them as if to put a stop to their riot. As they approach, one of the rioters more fearless, apparently, than the rest approaches the centurion, and raises his hand. The officer halts his men. Then another of the revelers approach the centurion, and pointing to his companion in the centre, asks him if he knows not in whose presence he is—if he was not aware that he stood before great Cæsar. The centurion is amazed, falls back and dropping to his knees, cries out "Ave Cæsar," "Ave Cæsar," in which cry he is joined by his guard and the populace. It was customary with Nero in the early years of his reign, to indulge in Sorties of this kind, in which he was assisted by the dissolute companions, and favorites in his corrupt court. In these adventures, Nero was at times accompanied by Petronius! Arbiter Elegantiarum! the cherished friend at one time of the Emperor. As soon as the salutations of the soldiers and the people subsided, Nero burst out laughing, in which he is joined by his companions. He then moves down towards the people, and he and his associates amuse themselves by offering all kinds of indignities to those he meets—insulting the old men by pulling their beards, tearing the clothes from others, throwing their arms about the women, and again, scattering coin among the crowd, so that they may enjoy the confusion, struggles and scramble of the crowd to get possession of the scattered gold. The Christians in the scene, are the special objects of their drunken attentions, and in this they are aided by the soldiers. Some of the unfortunates when caught, are thrown into the water and then dragged out half dead and carried away, to be cast perhaps into a dungeon. After thus surfeiting their brutal appetites, they leave to prepare for fresh orgies.

Libretto continued on second page following.

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The scene changes and preparations are being made as if for the celebration of a Roman holiday. The sound of music is heard in the distance. It increases in volume. The stage becomes flooded with light. At the lower end of the lake, the grand barge of Nero floats on. It is magnificently decorated. Flags and banners float from various flag staffs. Flowers are profusely arranged along the sides, and hanging over the gunwales, trail in the water. In the stern of the barge, in a conspicuous place, Nero, gorgeously dressed, is seen reclining on a magnificent couch arranged for him. On a somewhat similar arrangement, but lower down in the vessel, is seated Poppea, his wife luxuriously dressed, and decorated with many jewels. In position close to Nero, stands Petronius, and then the nobles in proximity, according to the degree of favoritism, by which they are regarded by Nero. Below Petronius, is seated Seneca, Nero's tutor, near to him stands Tigellinus, Prefect of the Praetorian Guard, close to Nero and Poppea, stands the priests of Serapis, with palm leaves in their hands; the priests of Isis, bearing offerings for the altar of the Temple of the Capitoline; priests of Cybele, bearing in their hands golden ears of rice, and the priests of the Nomad divinities. The barge as it approaches the landing place on the shore of the lake, is received by a crowd of nobles, handsomely dressed women, a body of the Praetorian guard, and a ballet of Bacchanalian dancers. Nero's arrival is announced by wild acclamations "Ave Cæsar," "Ave Cæsar," "Hail, Divinity, Hail." He acknowledges the demonstrations. The dancers then indulge in a ballet. After this is concluded, Petronius flatteringly appeals to Nero to sing "Sing, Divinity, Sing." The others also implore him "Sing Great Cæsar, Sing" "Hail Divinity," Nero at length consents. Didodorus, the professional singer who belongs to his train, rises and with harp in his hand, approaches Cæsar, and offers him the instrument. He takes it and begins to sing. When the song is concluded, all burst out with manifestations of delight, crying "Oh, What a Heavenly Voice," "Hail Divinity," "Marvelous Voice," "Ave Cæsar," "Divinity Augusta," "Ave Cæsar." Poppea rises, approaches Nero; who respectfully reaches out his hand, which she takes reverently, and kisses it. As the barge moves off, cries of "Ave Cæsar," "Hail Cæsar," fill the air.

As the barge floats away to the other end of the lake, the scene changes on the stage, and preparations for the grand procession, which takes place to celebrate a Roman holiday are made. After the disembarkation from the barge, the procession through the streets of Rome begins. First come the lictors, carrying the rods and clearing the way. Then follows a contingent of the Praetorian guard; after them the Vestal Virgins, followed by children scattering flowers in the pathway of Nero, who is carried on a rich litter, borne by stalwart Ethiopeans, and Poppea slightly in the rear, similar provided; then in the order named, come nobles, senators, priests, soothsayers, soldiers; after come representatives of all nations, Germans and Britains, and men of the north with light hair; Blacks, Greeks, Jews, Numidians, Arabs, men from Indies and the Euprates with beards of brick red; dancers from the East, snake charmers, astrologers, soldiers, etc.

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SMOKE!
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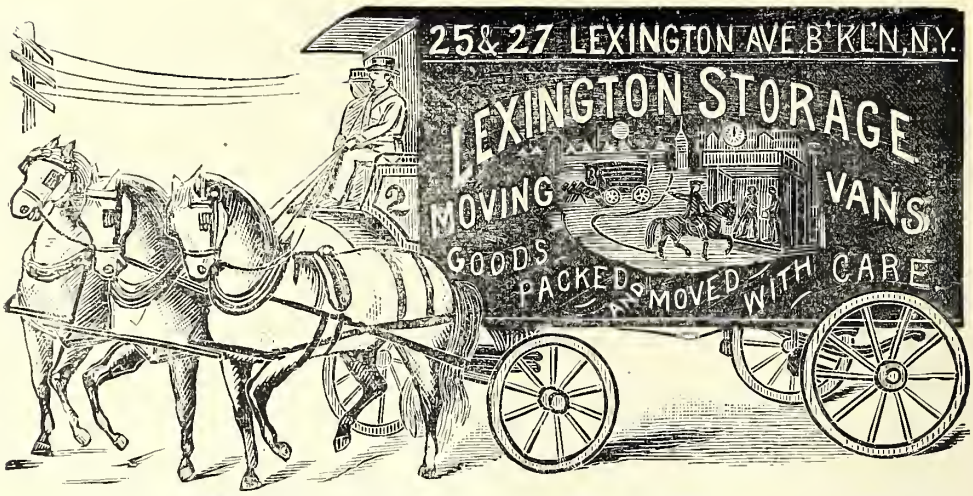

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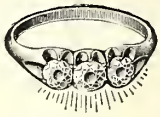

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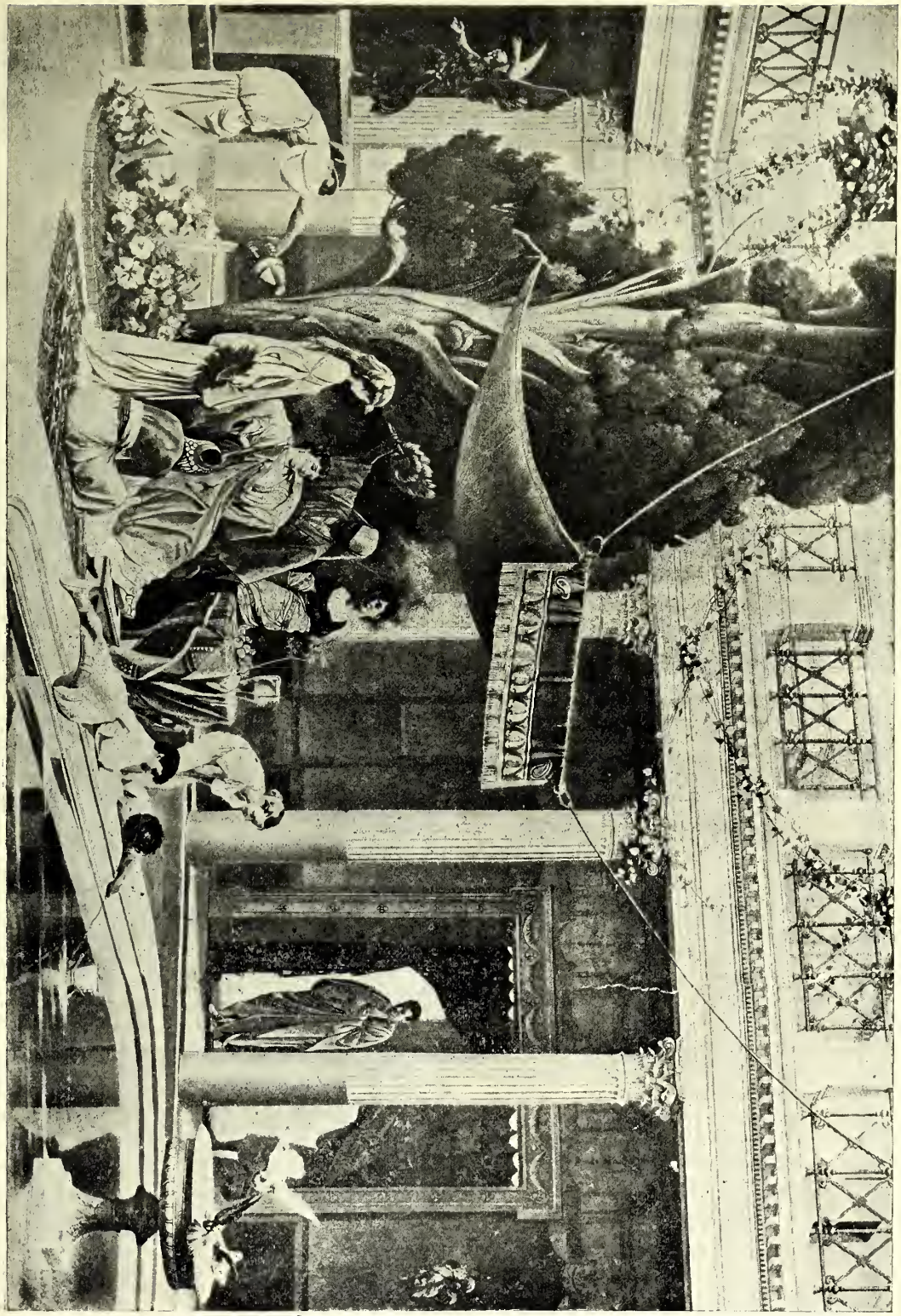

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After the procession has crossed, and returned to the centre, Nero alights from his litter, as does Poppea. They both ascend to the throne prepared for them, and are followed by the senators, nobles and other members of the court. On reaching his position, the populace with one acclaim, cry out "Ave Cæsar," "Hail son of Apolls," "Hail Conqueror," "Hail Divinity," "Ave Cæsar." When Nero becomes seated, Petronius advances to the front, and at a sign from Nero, he gives a signal for the sports to begin.

While the games are being brought to an ending, a slight disturbance is noticed in a distant part of the arena. It is seen by Nero, who summons Tigellinus and inquires the cause. A body of the Praetorians is despatched to the scene. A cry is heard and an old gray-haired man, dressed as a christian, is dragged from out the crowd and hurried into the presence of Nero. He is questioned by him, and made furious with the answers he receives. The old man then draws from beneath his robe, a rude wooden cross and raises it aloft, thrustingly, toward the sky. The hymn of the Christian is then heard; Nero becomes maddened at what he sees and hears, and rising suddenly from his throne, dashes down the steps, and rushing up to where the old Christian stands, snatches the cross from his hands, casts it on the ground, and stamping on it, cries out aloud—"Death to the Christians, death." The cry is taken up by the populace and all cry out—"Death to the Christians." A moment later, a mounted centurion dashes on the stage, and approaching Nero breathlessly, in a terrified voice, calls out—"Rome is Burning," Rome is on Fire." He is followed by another and another, crying—"Rome is in flames," "Rome is in flames." The populace become terrified, fire is seen to break out in many places, and the people in dread alarm, begin to quit the scene, in fright and terror, crying—"Rome is Burning." "Rome is in Flames."

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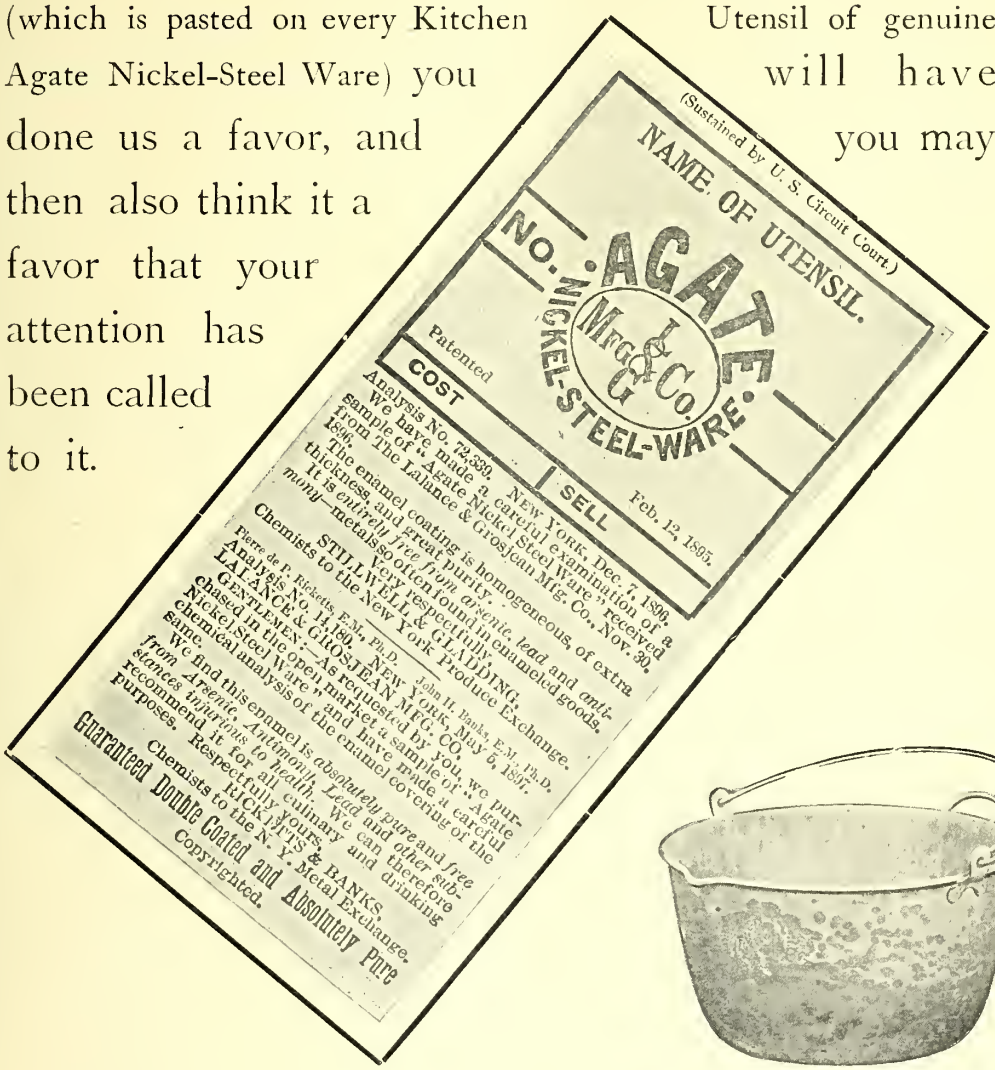

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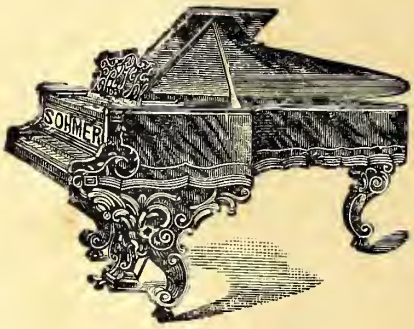

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